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DEEL VEERTIEN

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MAART 1960

VAN DIE REDAKSIE	71
CARING FOR HISTORIC BUILDINGS	72
CHARLES DIEDIN AND THE CAPE	76
HOLLANDSE MATROOSLIEDERE OF DIE KAAPVAART IN DIE 17E EN 18E EEU—I	81
THE SUTTON BIBLE—II	86
NUWE SUID-AFRIKAANSE TYDSKRIFTE	97
RECENT GOVERNMENT PUBLICATIONS	98
BIBLIOGRAPHY OF AFRICAN BIBLIOGRAPHIES ...	103

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VAN DIE REDAKSIE

Nadat ons uitgawe van Gysbert Hemmy se *Oratio Latina de Promontorio Bonae Spei*¹ reeds ter perse was, het ons nadere besonderhede omtrent dié skrywer, wat hier aan die Kaap gebore is, van mej. Elisabeth Prins van die Algemeen Rijksarchief, 's-Gravenhage ontvang.

Na afloop van sy skooljare te Hamburg, bring Hemmy byna twee jaar in Utrecht deur en wel as leermeester in die huis van Christiaan Friedrich German (1739-1819) wat later as soldaat na die Kaap kom, in 1780 boekhouer word en by sy dood sy hele fortuin aan die Lutherse Kerk te Kaapstad nalaat.² Op 17 Augustus 1769 lê Hemmy die matrikulasie-eksamen aan die Universiteit van Leiden af, waar hy dan ook later sy doktorsgraad in die regte behaal. Met hierdie kwalifikasie tree hy in 1772³ op as assistent in diens van die Nederlandse Oos-Indiese Kompanjie in Oos-Indië; op 10 Oktober 1775 word hy as "ondercoopman" aangestel; op 8 April 1777 word hy Kommissaris van die Bank te Batavia; en in 1780 gaan hy na Palembang as handelaar en inwoner. Van 1782 tot 1792 is hy "grootwinkelier" te Batavia, en van 1792 tot 1795, toe die Oos-Indiese Kompanjie ontbind word, tree hy op as senior handelaar en hoofagent in Japan. Inderdaad het sy *buiten-comptoir* heel laaste verdwyn: gedurende die Revolusionêre Oorloë word verbindings tussen Japan, Batavia en die Nederlande verbreek. Gysbert Hemmy bly egter in Japan tot sy dood in 1799. Hy trou met Arnolda Aletta Reper wat hom oorleef. Daar is geen aanduiding dat hy op latere leeftyd na die Kaap teruggekeer het nie.

Ons is baie dank verskuldig aan mej. Prins vir dié verdere inligting, waardeur hierdie stukkie Africana-navorsing mooi afgerond word.

* * *

¹ Gysbert Hemmy, *De Promontorio Bonae Spei: a Latin oration delivered in the Hamburg Academy*, 10 April, 1767. Translated and edited by K. D. White. Cape Town, S.A. Public Library, 1959.

² J. Hoge, *Personalities of the Germans at the Cape, 1652-1806* (Argief-Jaarboek, 1946), p. 110.

³ Die grootste gedeelte van die inligting wat volg, is gehaal uit W. Wijnaendts van Resandt, *De Gezaghebbers der Oost Indische Compagnie op hare Buiten-comptoirten in Asië*, Amsterdam, Liebaert, 1944, p. 177 et seq.

Aan die end van 1959 het die eerste nommer van 'n nuwe tydskrif onder die titel *Lesotho*¹ verskyn. Dit staan onder beskerming van die Regering van Basoetoland en die redakteur is mnr. James Walton: die aanvanklike voorname is om dit jaarliks uit te gee. Dis goed gedruk en lyk aantreklik. Die eerste nommer bevat artikels oor die plantegroei van Basoetoland, die Opperhoof se dorpe, waarvan Butha Buthe in hierdie nommer behandel word, die geskiedenis van Basoetoland se "Kampe" en aantekeninge oor die ontdekking en verkenning van dié gebied deur mnr. T. B. Kennan. Daar is ook 'n kort bibliografie van onlangse boeke en artikels oor Basoetoland.

Soos die Voorwoord tereg aandui, is daar nog 'n groot hoeveelheid geskiedkundige en geografiese materiaal oor dié gebied onaangeroer en die uitgewers van Lesotho sal dit nie moeilik vind om ôf geskikte materiaal ôf bevoegde skrywers te vind nie.

* * *

Die Suid-Afrikaanse Biblioteek sal later vanjaar aan die Uniefees (1910-1960) op tweeërlei wyse deelneem. Ten eerste sal 'n aantal werke wat baie skaars en andersinds onverkrygbaar sou wees, na Bloemfontein gestuur word vir die Uitstallings van Engelse en Afrikaanse taal en letterkunde wat by die Universiteitsgeboue aldaar georganiseer word. Tweedens sal 'n uitstalling in die Suid-Afrikaanse Biblioteek self gehou word om die vooruitgang en ontwikkeling van dié inrigting gedurende die afgelope 50 jaar aan te toon. Hopelik sal 'n vergadering van die Vriende van die Biblioteek belê kan word om met dié tweede uitstalling saam te val.

CARING FOR HISTORIC BUILDINGS

In May 1960 the Festival of Union (1910-60) will commemorate fifty years of achievement in many spheres of national life. Scientific and industrial progress will be portrayed and demonstrated in Johannesburg, while cultural and artistic achievements will be epitomised and displayed in the centre city of Bloemfontein. Other, if less elaborate, forms of commemoration will be arranged in different parts of the Union.

Among all these evidences of growth there is one aspect of national life which can be picked out as a sign and symbol of increasing maturity: the realization that a nation must come to terms with its past. As the late Dr. D. F. Malan, then Minister of the Interior and Education, once aptly expressed it,²

"No nation can become great unless it develops a pride in what it possesses as a nation. The knowledge of what is great and good in

¹ 7s. per eksemplaar, verkrygbaar van die Sekretaris, Posbus 47, Maseru.

² When opening the Elliott Exhibition of historical pictures in Cape Town, 1930; quoted in *Celebration of the twenty-fifth anniversary of the South African National Society*, 1930, p.2.

the past of South Africa provides the soil in which national life and development can take root. No nation can become great unless it receive inspiration either from the future or from its past. It cannot become great if it lives in the past alone, and certainly it cannot do so if it lives in the future alone."

It is interesting to note that these were also the sentiments of the makers of Union, for in the earliest number of the periodical *The State*, which up till the appearance of the tenth number in October 1909 was published by the Association of Closer Union Societies, and in each subsequent number, there appeared an article on some aspect of South African historical architecture or furniture. Most of these were contributed by the architect Francis Masey, in a series entitled "The beginnings of our nation". These dealt with the Castle (which had been threatened with demolition in the 'nineties), the Koopmans de Wet House in Strand Street, Uitkyk (the home of J. W. Sauer), Schoongezicht (the Stellenbosch home of J. X. Merriman) and Tulbagh. Revived interest in what came to be known as the Cape Dutch style was of course fostered by men such as Sir Herbert Baker, who wrote an article on "The architectural needs of South Africa" in one of these early numbers of *The State*.

But it should be remembered, and perhaps this is a good time to record the fact, that these articles merely reflected the aims and objects of a body of influential citizens who had come together as early as December 1904 to establish the South African National Society, a body still in existence to-day, and actively participating in the contemporary movement to preserve "what is great and good" in the history of South Africa. Its first President was Sir Henry, later Lord, de Villiers, and its first Vice-President, Sir Bisset Berry. The first Council, elected in 1905, comprised such well-known figures in Cape history as Col. (later Senator) Walter Stanford, Francis Masey (already mentioned for his articles in *The State*), J. M. Solomon, Mr. (later Capt.) C. Struben, Mrs. Henry Cloete, Miss Dorothea Fairbridge, Dr. Harry Bolus, Dr. R. Marloth, Mr. Harry Currey, Rev. F. C. Kolbe, Mr. H. C. V. Leibbrandt and Mr. (later Senator) Edmund Powell. Nor were the Society's activities by any means confined to the Cape Peninsula; committees were formed at Caledon (including the late Mr. E. F. B. Molteno), George, Kimberley, Pretoria (Adv. E. Esselen, Judge Wessels, Sir James Rose-Innes), Stellenbosch, Tulbagh (Dr., later Sir Meiring Beck) and even the Transkeian Territories. Branches were later formed in the Eastern Province and Natal.

In 1920 the Rt. Hon. F. S. Malan succeeded to the Presidency, which he held with distinction until his death in 1942. Among those who took a leading part in the Society's activities over the year were the architect F. K. Kendall, Mr. J. R. Finch, Major W. Jardine, Lady Phillips, and Lady Beck, Mr. S.

Cronwright-Schreiner, Arthur Elliott and Sir George Cory, while two of its early council members are still active: Mrs. H. Burton and Col. C. Graham Botha.

The aims and objects of the National Society are set out in its constitution, and the efficacy of this body over the years can be gauged from the list of its achievements which appeared in the quarter-centenary report of 1930. The first two matters discussed by the Society's Council were wild flower protection and the permanent preservation of the Castle; representations on the former led to the passing of Act no. 16 of 1905, and of course to subsequent Provincial legislation, while the Castle to-day is regarded throughout South Africa as its oldest historical monument, and one whose preservation is assured in our national life. Other matters in which the Society took an active interest at a time when it was by no means easy or fashionable to do so, were the preservation of the avenue of trees in Newlands Avenue, the establishment of the National Botanic Gardens at Kirstenbosch, the disfigurement of the landscape by unsightly advertisements, the preservation of wild bird life, the restoration of Groot Constantia, the conversion of the Old Church at Tulbagh into a 'volksmuseum', and the preservation, as far as possible, of the Old Supreme Court. As early as 1915 the City of Cape Town was urged to establish a town-planning scheme, and partly as the result of the Society's efforts to establish a body with statutory powers to preserve the country's historical monuments, the Act no. 6 of 1923, setting up a statutory Commission for this purpose, was passed in Parliament. From that time on, the Society acted as a public watch-dog to the official Commission.

It is a measure of the growth of public interest in all these matters that there now exist flourishing Societies wholly concerned with the separate aspects, such as the Botanical Society of South Africa, the Ornithological Society, and so forth; that well-written and well-illustrated books on many of these aspects have received public support and acclaim; and that there is undoubtedly a heightened awareness among South Africans as a whole of the need to study and conserve these essential ingredients of national life. But it is only recently that so much interest has been awakened to the fact that the material evidences of the past—the houses and the public buildings—are fast vanishing before the advance of the bull-dozer and the crane.

It is all the more encouraging, therefore, to see the emergence of a new attitude to the preservation of historic buildings in particular. One need only quote the decision, after many years' controversy, to preserve the second oldest building in the country, the Old Supreme Court in Cape Town, and to restore it as an Africana Museum; the formation of the Cape Tercentenary Foundation¹ in 1952, with its policy of making awards of merit for (among

¹ See an earlier article in this *Quarterly Bulletin* vol.8, no.1, pp.1-2, September 1953.

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other things) the conservation and restoration of places and objects of historic interest; and, more recently still, the establishment of the Simon van der Stel Foundation, with aims similar to those of the original National Society, and a Union-wide organization.

Of particular interest, in this context, are the awards of merit made recently by the Tercentenary Foundation to Miss Ruth Prowse, Dr. Mary Cook and Mr. A. A. Kingwill for the part they have played in the preservation of historic buildings in the Cape, and the Symposium, organized by the Cape Provincial Institute of Architects and the South African National Society, in the Old Supreme Court, Cape Town, during November, 1959, on the whole subject of the preservation and restoration of such buildings. The record of the discussions at this Symposium is to be published. It should prove a permanent contribution not only to the architectural history of South Africa, but also to the Festival of Union itself.

D. H. VARLEY

CHARLES DIBDIN AND THE CAPE

In September, 1958, Mr. D. H. Varley showed me a couple of volumes of collected annual issues of *The Naval Songster* which had been recently acquired by the South African Public Library, and drew my attention to a song by Dibdin, "Capering ashore", which was included in the issue for 1798, and which contained a reference to Table Bay.

My interest was immediately aroused, for I at once recognised the song as one which I had found in the third volume of *The Universal Songster* (n.d., but c. 1825), where it was embellished by an amusing cartoon by Robert Cruikshank, brother of the better-known George, whose satirical cartoons of the emigrants of 1820 are familiar to all students of *Africana*.

Indeed, one of George Cruikshank's cartoons on this very subject was entitled "All among the Hottentots capering ashore, or The Blessings of Emigration to the Cape of Forlorn Hope, etc." This particular cartoon was published in 1819, and Cruikshank's appropriation of a line from a song of Charles Dibdin's which had been printed at least as early as 1798 is an indication of the hold that the verses of that jocose individual had upon the British people.



The ship, driving out to sea, left me, and many more
All among the Hottentots, a capering ashore.

'The Universal Songster or Museum of Mirth,' London,
Routledge, c. 1825, vol. III, p. 401.

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*The Naval Songster, or Jack Tar's Chest of Conviviality**, was a collection of songs of the sea "calculated to promote conviviality and merriment", according to the title-page of the issue for 1798. This issue contained, on pages 13-14, the text of the song "Capering Ashore", and the frontispiece of the issue consisted of "A Plate of Jack Capering Ashore". Unfortunately the copy in the South African Public Library lacks this frontispiece. It has been replaced by that of the issue for 1800, the title of which is "Tom Grog and Sam Stern's Reconciliation", which illustrates a scene from John O'Keefe's farce *The Positive Man*, which is printed on pages 23-28 of that issue.

In this compilation, *The Naval Songster*, there is a different title-page for each issue, and also an introduction to each of considerable interest. The introduction to the issue for 1798, with which we are more particularly concerned, consists of a description, supposed to be related by an actual tar, of the nature and habits of a typical British seaman. Most of this, however, was taken, without acknowledgment, from the thirteenth chapter of that scurrilous work *The Wooden World Dissected* by the notorious Edward Ward the first edition of which was published by him in 1707 under the pseudonym of "Manly Plaindealer", Manly being the naval hero of William Wycherley's play *The Plain Dealer*, first acted in 1677, and which was actually a free translation of Molière's *Le Misanthrope* of 1666.

Each issue of *The Naval Songster* also contained a number of "Sentiments, Toasts, etc.", which must have been very useful to tongue-tied mariners, especially those connected with the Navy! And the issue for 1802 boasted a list of the French, Spanish and Danish ships which had been captured or destroyed by the British.

The text of the song "Capering Ashore" is as follows:

Capering Ashore

Poll, dang it, how d'ye do,
 Nan, won't you give's a buss,
 Why what's to do wi' you,
 Why here's a pretty fuss;
 Say, shall we kiss and toy?
 I goes to sea no more,
 Oh, I'm the sailor boy
 For capering ashore.

* In response to an enquiry about this publication, Dr. C. B. Oldman, formerly Principal Keeper of Printed Books in the British Museum, wrote as follows: "I still cannot trace *The Naval Songster*. The *Cambridge Bibliography of English Literature*, which has an extensive section devoted to song books, cites *The Naval Songster or Jack Tar's Chest of Conviviality* for 1800, but I suppose this is a different compilation. In any case it is not in the British Museum Library. The Cape Town set seems to be a real rarity."

Father he apprentic'd me
 All to a coasting ship,
 I b'ing resolv'd, d'ye see,
 To give 'em all the slip;
 I got to Yarmouth fair,
 Where I had been before,
 So father found me there
 A-capering ashore.

Next out to India
 I went a guinea pig,
 We got to Table Bay;
 But mind a pretty rig:
 The ship, driving out to sea,
 Left me, and many more,
 [All] among the Hottentots
 A-capering ashore.

I loves a bit of hop,
 Life's none the worsor for't,
 If in my wake should drop
 A fiddle, 'That's your fort!'
 Thrice tumble up a hoy,
 Once get the labour o'er,
 Then see our sailor boy
 A-capering ashore.

The author of this song was undoubtedly Charles Dibdin, for although in *The Naval Songster* his Christian name is omitted and his surname alone attached to the verses for which he was responsible, his son's name, Thomas Dibdin, is always given in full over the songs written by him.

Charles Dibdin (1745-1814), who is remembered chiefly on account of the hundreds of sea songs of which he wrote both words and music, spent the whole of his life in the British Isles as actor, author, composer and society entertainer.

Almost all of his famous sea songs were written for his various entertainments, and they earned for him the sobriquet of "The Tyrtæus of the British Navy". There is no doubt that the glowing pictures of the life of a British tar which Dibdin painted so effectively in them helped materially in recruiting men for the Navy, and in 1803 this was officially recognised when he was granted a pension by the Government.

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Scores of Dibdin's sea songs were reprinted, with or without his permission, in collections of all kinds, and many are still well known. Possibly the favourite is his "Tom Bowling, or The Sailor's Epitaph", which he wrote in memory of his elder brother, Thomas, who was commander of an Indiaman. This relationship, together with the fact that Dibdin was born in Southampton and in 1788 sailed in an Indiaman from London to Torbay, constituted his only connection with the sea; and it is therefore surprising that he not only became so familiar with maritime language but that he was able to appreciate most remarkably the way of life and even the thoughts of "they that go down to the sea in ships".

His solitary sea trip occurred as the result of his decision to visit India, and prior to sailing he made a "Musical Tour" throughout England in order to "raise the wind". But the weather in the Channel proved too much for him, so when his ship was forced to take shelter in the Devonshire port of Torbay Dibdin left her and returned to London.

But one of the songs which he wrote expressly for his "Musical Tour" was "The Cape of Good Hope". The words and music of this song were published in *The Musical Tour of Mr. Dibdin* (London, 1788). It was sung as an "exordium" (his own word) to his entertainment in the provinces, which was entitled "Readings and Music".

Although this song was frequently reprinted in collections of Dibdin's works, it did not find its way into *The Naval Songster*, possibly because the experiences anticipated in it were never actually realised by the author. But since the song is definitely "Africana", here are the three verses of it.

The Cape of Good Hope

When impell'd by my fortune new worlds to explore,
 I shall cheerfully leave the diminishing shore,
 Each hour bearing gratefully, proudly in mind,
 How nobly a generous public was kind;
 How freely they'll give to their kind wishes scope,
 As gayly I double the Cape of Good Hope.

When from perils of dangerous Neptune set free,
 Trade-winds and monsoons left behind me at sea,
 I make rajahs and nabobs in harmony chime,
 And gay palanquins march in regular time;
 Through the wishes to which you shall then give a scope,
 I shall double with ease Fortune's Cape of Good Hope.

When by dint of my crotchets, my catches, and glees,
 I have chang'd current notes into sterling rupees,
 Sighing still for that pow'r of attraction, sweet home,
 I'm no longer impell'd by a motive to roam;
 I shall still to my strong grateful feelings give scope,
 That through you I first doubled the Cape of Good Hope.

The aborigines of South Africa, of whom relatively little was known in England by the average citizen even at the beginning of the nineteenth century, are alluded to by Dibdin in several of his works. Even in his early 'ballad opera' *The Waterman*, of 1774, he made Mrs. Bundle, the mother of his heroine, and incidentally the precursor of Sheridan's Mrs. Malaprop, compare honest Tom Tug, her daughter's suitor, to a "Hottenpot". This word, whether spelled thus or in the more regular form "Hottentot", has, by transference, been used since 1726 to describe "a person of inferior intellect or culture", as the *Shorter Oxford Dictionary* puts it.

And in one of Dibdin's later songs, "Jack at the Opera", sung by him in his "Table Entertainment" called *A Frisk*, which was given in his new Sans Souci Theatre in Leicester Place (off present-day Leicester Square) in London in 1801, we meet with a reference to the uncivilised "Caffree". In this song, reprinted in *The Naval Songster* for 1803, the British tar, who has just returned from a voyage abroad, meets his sweetheart "Mog" at Wapping, and, after consuming a jorum of grog, takes her to the West End of the city to see a play. Unfortunately he mistakes Drury Lane for the Haymarket Theatre, and finds himself witnessing a performance of what he calls an "uproar" from a seat "up aloft" in the gallery. This is how he described what he heard.

As I mounted to one of the uppermost tiers
 With many a coxcomb and flirt,
 Such a damnable squalling saluted my ears,
 I thought there'd been somebody hurt;
 But the devil a bit, 'twas your outlandish rips,
 Singing out with their lanthorns of jaws:
 You'd have swore you'd been taking of one of them trips
 'Mongst the Caffrees or wild Catabaws.

Dibdin was not the only song-writer to bring the Cape into his ditties. One Collins did so in a parody of one of the redoubtable Charles's favourite songs, "Poor Jack", which was first heard in his entertainment *The Whim of the Moment*, in 1788, and which contains the oft-quoted lines:

There's a sweet little cherub that sits up aloft
To keep watch o'er the life of poor Jack.

Collins' parody of this song was reprinted in Volume ii of *The Universal Songster*, and in the last four lines of it the author did not hesitate to play upon the name of our famous promontory, thus:

So when, like poor Davy, washed off from the deck,
My old hulk I at last must part from,
With the best birth in view, let me spring from the wreck,
And the Cape of Good Hope for poor Tom.

PERCIVAL R. KIRBY

HOLLANDSE MATROOSLIEDERE OP DIE KAAPVAART IN DIE 17e EN 18e EEU*

Die titel van 'n pamflet wat ek in 1936 in Nederland vir 'n paar gulde raakgeloop het, heet *Matroozen-zang op de Reis naar Cabo de Goede Hoop*.¹ Baie klein in formaat, beslaan dit slegs 20 bladsye en bevat 'n sestal matroosliedere, wat dadelik my belangstelling geprikkel het. Die pamflet word nie in Mendelssohn se bibliografie² vermeld nie, wat bewys dat dit nie algemeen bekend is nie, hoewel dit nie as baie seldsaam beskou kan word nie. Eksemplare is ook in die Africana-afdeling van die Suid-Afrikaanse Biblioteek en die Gubbins-versameling, Witwatersrandse Universiteit, te vinde.

Tydens 'n besoek aan die Kimberleyse Openbare Biblioteek 'n rukkie daarna, het die bibliotekaresse vir my onder die seldsaamhede in hulle besit 'n Hollandse MSS. gewys wat heet *Hollandsche Matrozen Lied* en wat 6½ klein bladsytjies van sakboek-grootte in 'n netjiese handskrif beslaan. Daarvan het ek toe 'n fotokopie gekry. Hierdie toevallige toevoeging by my vroeër aanwinst, het my verder aangespoor om meer bepaald in verwante literatuur

* Oorspronklik as 'n praatjie aan die Biblioteekpersoneelvereniging Universiteit van Kaapstad, gelewer op 7 April 1959; daarna verwerk en uitgebrei.

¹ Geen uitgewer se naam of plek van uitgawe word vermeld nie, maar vermoedelik dateer dit uit omtrent 1803. Grootte van boekie 3½ × 6½ duim, in versierde papieromslag. By elke lied word die wysie van 'n bekende volkslied aangegee, waarvolgens dit gesing word. In P. W. Laidler: *Growth and Government of the City of Cape Town* (Cape Town, omstreeks 1939) word die boekie se datum as omtrent 1790 aangegee, maar dis onmoontlik, want dit bevat verwysings na Janssens en De Mist se oorname van die Kaap wat in 1803 gebeur het.

² Sidney Mendelssohn. *South African Bibliography, being the catalogue raisonné of the Mendelssohn Library of works relating to South Africa*. . . . With a descriptive introduction by I. D. Colvin. London, Kegan Paul, Trench, Trübner, 1910. 2 vols.

rond te snuffel en om meer soortgelyke voorbeelde, sowel as verwysings daarna, te probeer vind. Op hierdie wyse het dit gekom dat ek oor die jare stadigaan meer stof byeengebring het.

Toe ek een dag in 1959 gevra word om 'n praatjie oor 'n stokperdjie te lewer, het ek toe hierdie stof in oënskou geneem en gevind dit vorm bepaalde rubrieke. Hier volg 'n relaas van die vrug van my belangstelling. Die onderwerp word hiermee geensins uitgeput nie. Ek probeer hoofsaaklik om belangstelling in die saak gaande te maak, sodat 'n diepergaande en breedvoeriger studie daarvan onderneem sal word, want nog ander bronne wag op ondersoek. Hier word alleen kort brokkies uit 'n hele aantal lang liedere aangehaal om hul aard aan te dui. Die liedere word nie kronologies behandel nie, maar liewers volgens die verloop van die reis op die Kaapvaart. Waar datums van liedere bekend is, word hulle vermeld.

Ek beperk my tot die 17e en 18e eeu en alleen tot die Hollandse liedere hoewel baie ander lande ook gereeld skepe om die Kaap na die Ooste gestuur het. Weens die oorfloed van materiaal oor die tema van die Vliegende Hollander het ek hierdie onderwerp heeltemal buite rekening gelaat.

Die Ooste lok

Die Ooste het 'n groot bekoring skrag in die 16e en 17e eeu uitgeoefen, wat baie awontuur-gesindes, en veral die jeug, uit alle Wes-Europese lande aangelok het. Skeepsjoernale, reisbeskrywings en ander geskrifte van reisigers of V.O.C.-amptenare het mettertyd in druk verskyn en belangstelling nog verder laat vlam vat. Die diens van die V.O.C. hetsy as amptenaar, hetsy as seeman of as krygsman, was die middel waardeur baie awonturiërs hulle doel kom verwesenlik.

Die aanlokkingskrag wat die Ooste vir baie jong mans in daardie jare as 'n towerland laat klink het kom sterk uit in 'n lied van 1696:³

„Doe 'k was in mijn jonge jaren,
'k Settent lustigh op den dranck,
Na Oost-Indien wou ick varen,
En al na den Peper stanck . . .
Daer op soo gingh ick my verhueren,
'k Was een hartje sonder sorgh,
Ick nam een reysjen dat lang sou dueren”.

'n Voorbeeld van 'n werwerslied wat manskappe dwarsdeur Wes-Europa vir die V.O.C.-diens probeer aanlok het, is die volgende:⁴

³ D. F. Scheurleer. *Van Varen en van Vechten, Verzen van Tijdgenooten op onze Zeehelden en Zeeslagen, Lof- en Schimpdichten, Matrozenliederen*. Dl. I: 1572-1654; dl. II: 1655-1678; dl. III: 1679-1800. 's-Gravenhage, Nijhoff, 1914. (Deel III, p. 106).

⁴ J. J. G. Grobbelaar, *Pêrels en pruike, 'n avontuurverhaal uit die dae van Ryk Tulbagh* Kaapstad, Nas. Pers, 1948. p. 3.

„Daar slaat de Trom,
 Rob de dom, rob de dom!
 Daar slaat de trom, hoezée!
 t'Is voor't lieve vaderland
 Rob de dom, hoezée.
 Ga mee, ga mee!
 Boem—tadera, tsing—tadera,
 Boem—tara—tada!”

By 'n skildery wat 'n Hollandse matroos uit daardie tydperk voorstel, kom die volgende byskrif voor:⁵

„Naar zee, naar zee het oog gekeerd,
 Al wat er groots was in't verleden,
 Al wat gy groots hoopt van het heden,
 Zy dáár geleerd, vereerd, verweerd.”

Die Here Majores van die V.O.C. het so ver gegaan om 'n geleentheidslied voor te skryf om gesing te word wanneer hul skepe die Hollandse hawens verlaat, en met hierdie kenmerkende voorsorg van hulle kry ons 'n aanduiding van die belangrikheid wat hulle geheg het aan die opbeuring van die seelui op hulle skepe:⁶

„De vrede roept ons dan aan boord
 Waar Néerlands wimpels zurenen;
 Zy doet naar vergelegen oord
 Ons het scheepswerk weer besturen.
 Weldra is onze tocht volbracht
 Zoo heilrijk als men had verwacht.”

Die Kaap as Herberg vir seelui

Tydens die V.O.C. bewind was die Kaap die herberg van die seelui by uitstek, waar jaarliks 5,000—7,000 van hulle aan wal gestap en gemiddeld van 'n week tot 'n maand vertoef het.⁷ Die seereis per seilskip tussen die Nederlande en die suidepunt van Afrika het tussen 4 en 5 maande geduur.⁸

⁵ *ibid.* p. 3.

⁶ *ibid.* p. 20.

⁷ D. C. Hesseling. *Het Afrikaans, bijdrac tot de Geschiedenis der Nederlandse Taal in Zuid-Afrika*. 2e uitgawe. Leiden, Brill, 1923. p. 21; en S. P. E. Boshoff, *Volk en Taal van Suid-Afrika*. Pretoria, De Bussy, 1921. pp. 48-49.

⁸ *ibid.* pp. 26-7.

Reisigers, sowel as bemanning, moes baie verduur en het met baie ontberings te kampte gehad. Siekte het dikwels aan boorduit gebreek en baie slagoffers geëis. Soms is tot 'n derde of 'n helfte van die getal mense aan boord langs die weg dood en ter see begrawe.⁹ Hul voeding was die groot probleem, want namate die vars kos opgeraak het, moes hul op soutvleis en muf brood vol kalanders lewe, terwyl die drink water vol groen slym geraak het. Seilskepe het altyd van wind afhanklik gebly en as dit uitbly, kon 'n skip lank op een plek bly ronddobber, wat allerhande onheile meegebring het. Storms aan die ander kant het hul uit hul koers geja. Die mense op seilskepe het dit terdeë besef dat hulle werklik heeltemal aan die genade van wind en weer oorgelaat was.

Die volksplanting is juis deur Here Sewentien hier gestig om in die behoeftes van die skeepslui, hul passasiers en die amptenare van die V.O.C. te voorsien, nl. as 'n verversingspos, waar vars water, vleis en groente beskikbaar sou wees en waar 'n hospitaal gebou kon word om die herstel van die baie siektes te bewerkstellig. Dergelike seereise heen en weer tussen Nederland en Java, met die Kaap as middelpunt, was 'n belangrike faktor in die grondlegging en ontwikkeling van die volksplanting. Al die vroeë nedersetters het die reis een- of meermal meegemaak en al die duisende mense wat jaarliks na Indië skeepgegaan het, het ons land tydens die V.O.C.-bewind besoek. Al hierdie reisigers en seelui, wat hulle op lang seeritte begewe het, het baie wedervarings deurgemaak, baie awonture ondervind en baie sure ondervindings verduur. Ja, daar lê nog talle verhale van hul reise opgesluit in skeepsjoernale, reisbeskrywings en dagboeke wat die leser van vandag sou inlig aangaande die gedurige stryd teen wind en weer, teen dreigende gevare en teen die oorskaduende dood. Die reise van hierdie duisende verbyvarende reisigers wat jaarliks om ons kus geseil en almal ook aan die Kaap aan wal gestap het, is 'n belangrike bladsy uit ons voorgeskiedenis wat tot nogtoe slegs per toeval aandag geniet het. Hier sal een aspek van die

⁹ Skepe soos „De Swarte Bul” en „De Walvis” wat in die lente van 1654 aangekom het, met 100 siekes elk, en „De Marseveen” wat in November 1660 uit Texel met 348 mense vertrek het, waarvan slegs 265 die Kaap bereik het, was tipiese voorbeelde van die wederwaardighede waaraan seereisigers destyds blootgestel was. *ibid.* p. 27; en E. H. Burrows. *History of medicine in South Africa up to the end of the 19th century*. Cape Town, Balkema, 1958. p. 24. Burrows meld dat in 1694 daar 527 persone oorlede is tussen Nederland en die Kaap en 143 in die hospitaal alhier. Hy gee 'n voorbeeld van 'n skip in die 17e eeu met 256 man aan boord waarvan 85 op see oorlede is en 103 by hul aankoms in Kaapstad siek was. Op p. 49 meld Burrows dat in 1766 daar tussen Holland en die Kaap 368 man op see oorlede is en sowat 450 siekes hier aangeland het. Dieselfde het natuurlik ook geskied op die reis tussen Batawië en die Kaap. Daar noem hy: “The Heeren Zeventien's . . . unrelenting . . . quest for a remedy to reduce the persistently high morbidity-mortality figures on their ships and in their institutions *aan den wal*.”

destydse seereise behandel word, nl. die Hollandse matroosliedere wat tydens die Kaapvaart (1) gesing is deur die seemanne self, of (2) ook deur digters of ander skrywers in die mond van die seemanne gelê is, of (3) oor hulle en hul ontberings gedig is. Die sing van sulke seemansliedere was een manier om hul aan boord skip besig te hou en om vir hulle moed in te praat.

Vertrek uit Nederland

Die matroos se gemoedstemming „By de Komst aan Boord” word geteken in die eerste lied in die reeds-genoemde *Matroozen-zang*¹⁰, waar dit heet

„Komt, medgezellen! zyt verheugd,
 Laat ons eendragtig leven;
 Wy moeten . . .
 Elkaër genoeg en geven.
 Dat zorg, verdriet noch pyn,
 Hier reisgenoten zyn.”

Na die lang verblyf op terra firma, het die seelui vir hulle verheug om weer, as gevolg van die wapenstilstand (1802) met Napoleon, vir hulle op see te kan begewe:

„O Zegenryke vreê!
 Gy voert van deeze reê
 Ons veilig langs de stroomen;
 Uw lieve hand
 Leid ons van land,
 Zal ons naar wensch doen komen
 Aan 't vruchtbaar Kaapsche strand.”¹¹

Van 'n veel vroeër datum (1670), word die vertrek uit Nederland op die lang seereis na die Ooste duidelik voor ons geestesoog geroep in „Journael ghehouden nae India”¹² wat lui:

„Recht voor Texel op de Ree
 Leggen wy gereed te varen
 Door de woeste wilde Zee,
 Over soute stoute baren,
 Naë Oost Indien rijck vermaert . . .
 Dese wind' die wil ons schicken,
 Ende bringen op de Ree
 Aen de Bon-Sperans uyt zee,
 Daer wy ververschen mee!!”

¹⁰ *Matroozen-zang*, p. 4.

¹¹ *ibid.* p. 5.

¹² Scheurleer. *Varen*, dl. II, p. 334.

In 'n ander lied van 1696 kry ons die „Matroos af-scheyt, varende na Oost-Indien”:¹³

„Vereende Oost-Indisch Compagny,
Die menig jonck hert stelt aen een zy,
Zoo menigh fris quant,
Vaert uyt Nederlant,
Ik moet mijn eens houde aen uwen kant.”

R. F. M. IMMELMAN

(Word vervolg)

¹³ D. F. Scheurleer, (verzameld door). *Onze Mannen ter Zee in Dicht en Beeld—Gedichten, Portretten, Penningen en Grafmonumenten door Tijdgenoten*. 3 dele, 1572-1800. 's-Gravenhage, Nijhoff, 1912. (dl. III, p. 47).

THE SUTTON BIBLE; GREY MS. 4c 16

Part II

(iv) THE SCHOOL OF HONORÉ THE ILLUMINATOR

One of the most important aspects of such an enquiry as this is to find an artist, a school or a workshop of the right period and region to which the book under investigation can be related, and as far as possible to define this relationship. In this case, the group of MSS. to which this book belongs most nearly is that associated with the name of Honoré, the foremost French illuminator of his generation.¹⁸ What is known relating to his life and business is preserved in the records of Parisian taxation and of royal disbursements for work done (the *Comptes du Trésor du Louvre*) in the closing years of the thirteenth century. According to the first, he lived in the rue Eremboure-de-Brie (now corrupted to rue Boutebrie) near the University, a quarter much favoured by men of his profession, for obvious reasons. Since he paid more in taxation than any other professional illuminator, of whom there were several, in the same street, it seems likely that he maintained the largest establishment, which probably included a workshop. According to the second, the King (Philip the Fair) paid him 20 l. for unspecified illuminated books in 1296. A somewhat earlier item of disbursement in the same accounts refers to a much larger payment of 107 l. 10 s. 'pro

¹⁸ Martin, *op. cit.* pp. 12 ff.; *Les Miniaturistes Français*, Paris, 1906; *Les Peintures de Manuscrits et la Miniature en France*, Paris, 1927, pp. 44 ff.; Georg Vitzthum, *Die Pariser Miniaturmalerei von der Zeit des Hl. Ludwigs bis zu Philipp von Valois*, Leipzig, 1907, pp. 39-59; Eric G. Millar, *An Illuminated MS. of La Somme le Roi*, Oxford, 1953; *The Parisian Miniaturist, Honoré*, London, 1959; [Jean Porcher] *Les Manuscrits à Peintures en France*, Paris, 1955, pp. 6-7, 21-2, Plate VI; R. Blum, *Maître Honoré und das Brevier Philipps des Schönen*, in *Zentralblatt für Bibliothekswesen*, 1948, pp. 225-30; V. Leroquais, *Les Bréviaires manuscrits des bibliothèques publiques de France*, Vol. II, pp. 465-475.

uno breviario facto pro rege' to 'Dominus Galterus canonicus capelle regius Parisius', i.e. presumably the Canon-Treasurer of the Ste. Chapelle. Delisle¹⁹ identified this Breviary tentatively with B.N. lat. 1023, a MS. of superlative beauty and interest, and equally tentatively ascribed it to Honoré, omitting to explain why on that hypothesis the illuminator should have been paid indirectly through Dominus Galterus for the Breviary, and directly for the other and less important books. Delisle's conclusions have been generally accepted by later scholars, e.g. Martin and Millar, though not by all, e.g. Leroquais.²⁰

A MS. of Gratian's *Decretum* with gloss by Bartholomew of Brescia (now Tours 588) includes a note by the first owner, saying that he had bought it 'ab Honorato illuminatore morante Parisius in vico Herenonboc' [i.e. Erembourg] in 1288. The first illuminated pages both of this and of the King's Breviary just mentioned are generally regarded on stylistic grounds as being the work of Honoré himself, the remaining pictures being ascribed to collaborators. Dr. E. G. Millar has recently republished an important MS. copy of *La Somme le Roi* (a treatise in French²¹ on the vices and the virtues) from his own collection. As he mentions and briefly describes the

¹⁹ L. Delisle, *Notice sur donze livres royaux*, Paris, 1902, pp. 57-63.

²⁰ Before a cautiously expressed opinion is further hardened into a dogma, a re-assessment of the documentary, as distinct from the stylistic, evidence is much overdue. An inspection of the MS. of these accounts (now B.M. Add. Charter 13941, a roll of two membranes sewn end to end), and of the published text (*Comptes du Trésor du Louvre*, ed. J. Havet, Bibliothèque de l'École des Chartes 45, Paris, 1884, pp. 237 ff.) shows that this evidence is substantially weaker than Millar (*Parisian Miniaturist*, p. 11) appears to think. Following Martin, he loses sight of Dominus Galterus altogether, though his importance in these transactions is attested by the fact that he received several sums from the Royal Treasurer (see Arts. 202-205, possibly also 38 and 251). Moreover, the disbursement for the King's Breviary is Art. 203 in the list, and bears the date, Aug. 25 [1296]. That to Honoré, far from 'immediately following', is Art. 215; and though undated, must have been made later than the last dated item, Art. 205, paid Oct. 31, though probably not much later, since the whole account closes, at latest, with the Octave of All Saints (Nov. 8). Apart from the fact that these two entries relate to payments for royal books, there is nothing whatever to connect them except Delisle's conjecture; and that, from the nature of things, can scarcely be more than a long-range, though possibly inspired, guess. ('Ne peut-on pas se demander si . . .') (His identification of the King's Breviary with MS. B.N. lat. 1023 is not disputed.) The documentary evidence for the ascription to Honoré is therefore tenuous to the point of non-existence, but the stylistic evidence is sufficiently strong to be provisionally accepted. (I am indebted to Miss J. Gibbs, of the University of London Library, for checking both the MS. and the printed text.)

²¹ It was written in 1279 by Frère Laurent, chaplain to King Philip III, and was translated into English about 1340 by Dan Michel of Northgate, a monk of Canterbury, under the title *Ayenbyte of Inwyrt*.

other MSS. ascribed to Honoré or to his workshop,²² the necessity of setting out such a list in this place is removed.

Unfortunately these MSS. do not include a Bible; nor is any Bible hitherto known to be connected with the work of Honoré. But the decorative schemes of the Breviary of Philip the Fair and of the closely related Gospel Lectionary of the Ste. Chapelle (now B.M. Add. 17341) are very similar to that of the thirteenth-century Bible of French provenance; and this Breviary is also among the basic Honoré MSS. from which all discussions of his style must begin. Its frontispiece (f. 7^v) is the well-known full-page miniature, representing (a) the anointing of David by Samuel, in the presence of Jesse and his sons, and (b) two scenes from the episode of David and Goliath.²³ Confronting this is the *Beatus*-page (f. 8^r) preceding the Psalter, the text enclosed by a complete bar-border, with cusped ornament, vine-leaf motif, I/J penwork, etc. The illuminated initial represents a king (a composite of David and Philip IV?) at prayer before an altar carrying an open shrine in which is an image of the Virgin and Child. Throughout the rest of the book is a large number of similarly and scarcely less gloriously decorated pages, each with its historiated initial preceding the First Lesson appointed for the Mattins of the day. Most of these represent episodes from the life of Christ, or of the Saint being commemorated; but a few are from the Old Testament.

There is much here to recall the decorations of the Sutton Bible, not only the features that any two late thirteenth-century books from northern France might be expected to share, but also in some details that appear to be more individual.

At least once in the Breviary (on the *Beatus*-page) a scene is represented involving an altar. It is on the right of the picture; the figure kneeling before it is on the left. The spectator's view is from the south end, so to speak, and he looks along it. It is covered with a white cloth, which hangs in folds. The ends, decorated with a horizontal band, reach nearly to the ground. In the Bible there are four such pictures.²⁴ The disposition of the altar, the figure and the white altar-cloth, similarly folded, and sometimes banded, are identical in all of them; they seem to be simplified versions of that in the Breviary.

Some recurrent characteristics of the figure-drawing in the Breviary are noticeable in the treatment of hair. Almost everyone has curly or at least

²² *The Parisian Miniaturist, Honoré*, pp. 13-14. Vitzthum's list included MSS. that later investigators have rightly assigned elsewhere, e.g. B.M. Add. 24686 (Tenison Psalter) and Roy, I. D. i (the Bible of William of Devon), both English.

²³ Reproduced, e.g., in E. G. Millar, *The Parisian Miniaturist*, Plate 2.

²⁴ Ff. 37^v (Leviticus); 99^v (1 Kings); 163^r (2 Chron.); 416^r (Luke).

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wavy hair—even the old men, who are partly bald on top. Moreover, the artists will often add a small, single curl just above the forehead. The hair of S. Joseph, Christ and the angels, several of the Apostles in the Pentecost scene, S. Paul and S. Luke is conventionally so represented.²⁵ Another favourite arrangement (sometimes combined with the curl) is thick wavy hair combed straight back wholly or partly to cover the ears, and perhaps falling in lightly-curved locks over the back of the neck, e.g. the hair of Christ and S. Luke.²⁶

All these styles are found in the Bible: curly or wavy hair is similarly prevalent, and it falls over the neck in a way that vividly suggests the Breviary pictures, e.g. that of Tobit, Job, God the Father and the Son, and Jeremiah.²⁷ The single forehead-curl is also found, especially in the numerous pictures of S. Paul.²⁸ But for the most part it has been stylized into a minute circle, which is here employed so frequently as to be one of the most certain attributes of the artist's style. Examples are found almost *passim*.²⁹

The shapes of some of the initials in the Bible strikingly resemble those of the Breviary, and other books associated with the workshop of Honoré, in cases where all deviate slightly from standard forms. In the Bible, E is always of the uncial type, the top and bottom 'horizontal' combining with the back in a single curve, the middle horizontal being straight; and C resembles it exactly, except that there is no middle bar. But the peculiarity of both letters is the loop in the middle of the coloured vertical, which projects beyond the bow of the letter top and bottom, with a small conventional leaf at each end. This looped stroke is also found in the horizontal over U. The Breviary artists treat not only C and E in this way, but also L and F.³⁰

Interesting examples are reproduced as Plates Vb, a 'looped' C from the Breviary (f. 345^v) and Va, a 'looped' E from the Bible (f. 375^v). The two pictures are used for very different purposes: that from the Breviary to represent the martyrdom of S. Paul, that from the Bible to represent Mathathias slaying the apostate Jew (I Macc. 2. 24-5). The further differences: in posture, iconography, technique and above all in the vitality and skill displayed by the two artists, will not obscure the basic identity of the two designs and some remarkable similarities in idiom, e.g. the two standing figures are wearing the same kind of white cap (tight over the head and

²⁵ Ff. 86^v, 165^v, 193^v, 345^v, 460^r.

²⁶ Ff. 165^v, 460^r; see also ff. 289^v, 345^v.

²⁷ Ff. 200^v, 205^v, 236^r, 301^v.

²⁸ Ff. 179^r (grotesque), 205^v, 453^v, 458^v, 468^v, etc.

²⁹ Ff. 200^v, 236^r, etc.

³⁰ Ff. 193^v, 202^v, 345^v, 416^r, 460^r, 519^r.

fastened under the chin), also represented in the first historiated initial in the Tours Gratian. It is not fanciful, I think, to claim that both pictures go back by different routes to the same pattern-book in Honoré's workshop.

In the Bible the form of A is invariable, and is equally significant (Plate VIa). It is the only letter into the basic design of which any marginal grotesque is allowed to penetrate. Apart from the decorative appendages, the extent of which varies according to the length of column available, the letter essentially consists of a straight and comparatively thick sloping panel, forming the right-hand stroke, a thin horizontal vine- or ivy-stem forming the cross-piece, while a dog-headed dragon with open jaws and small ears, pointed and erect, forms the left-hand stroke. His head is laid against the right-hand panel; if the letter is historiated, he gazes in innocent and benevolent astonishment at the event depicted within, like an intruder from another world. His much-elongated neck curves boldly outside the right-hand panel and above the picture, his slightly-thickened and legless body is essentially the left-hand stroke of the letter, and his tail becomes the marginal vine-tendril of the border. Above the letter is a horizontal vine-stem, with a loop in the middle, as in C and E.³¹

This dragon of characteristic attitude and expression is often so treated in the MSS. associated closely or distantly with Honoré's workshop. In the Breviary, he is incorporated into the letter T,³² though he is also found as an inessential ornament of C.³³ He occurs in the Metz Pontifical,³⁴ several times in the B.M. *Somme le Roi*,³⁵ and in the Brussels *Vitae Sanctorum*.³⁶ In this respect, the resemblance is so close as to prompt the conclusion that the artist of the Sutton Bible lettering was working from Honoré patterns, though not necessarily at first hand.

The conclusion is strengthened by examining the grotesque dragons not closely associated with A. They all conform to a single type in that the animal's body is viewed from the side, in a 'passant' attitude, with the right foot raised, as though in the act of walking to the left, and out of the border of which it forms a part. The attitudes of the Breviary dragons show more variety in these details, but some at least³⁷ show family likenesses to those

³¹ Ff. 151^r, 189^v, 350^r, and merely decorative initials on ff. 189^r, 370^r and 440^r.

³² Ff. 289^v, 378^v, 463^r.

³³ F. 519^r.

³⁴ An early fourteenth century work prepared for Reinhold de Bar, Bishop of Metz, 1302-16, but left incomplete. It is now MS. Fitzwilliam 298. See f. 90^v.

³⁵ B.M. Add. 28162, ff. 36^r, 48^v, 49^r, etc.

³⁶ Brussels, Bibl. Roy. 329-41, f. 93^r, a late (c. 1320) and coarsened version, illustrated in C. Gaspar and F. Lyna, *Les Principaux MSS. à Peintures de la Bibl. Roy. de Belgique*, Paris, 1937, Part I, Plate LIIa.

³⁷ E.g. on ff. 483^r, 519^r.

✓ Hollandsche Matrozen Lied



Ik heb je nooit gehoord van de Hollandsche Matrozen
Wilt je dan eens bij myn liedje verpozen
Zij jongens zoo gaarne en zoo glad als een aal
Wat hield in de ceulen en de beurs wel wat schand
Oft waar open en rond en flink bij de hand
Trouw aan de Koning en het Vaderland -

Als je ons liet aan de wal passagieren
Weten my ons wel op te merken
We houden ons altijd zoo het behoort
En hebben bij de meesters het lofsgetuwoord
Wetjes gelykde meer matrozen trant
Met een vintje van het Vaderland

Ein lakenen bootje met anker kroon
Ein hantel op de borst zo veel mogelijk open
Ein blaauwe kranz en een loper das
Ein glimmende schen of bij stond in de was
Ein hantel met ein luit en een breede rand
Wet de meesters van het schip uit het Vaderland

Ein broek op de heup met eynde pyppen
Ein vint en een mes dat my d'anglyket d'ypen

Kimberley Public Library

„HOLLANDSCHE MATROZEN LIED”

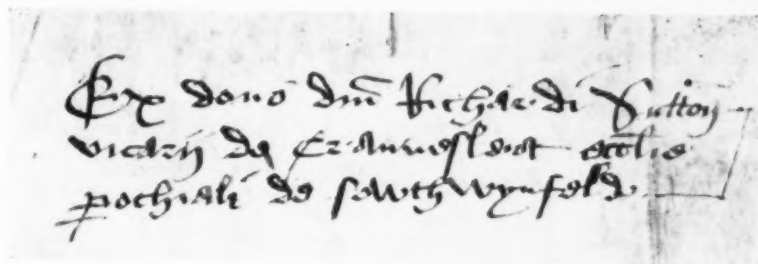
Eerste bladsy van 'n MSS. in die besit van die Openbare
Biblioteek te Kimberley.



By permission of the Bibliotheque Nationale

Plate V (a) 'Sutton' Bible, f.375v. Illuminated initial at beginning of I Maccabees: Mathathias slays the idolatrous Jew.

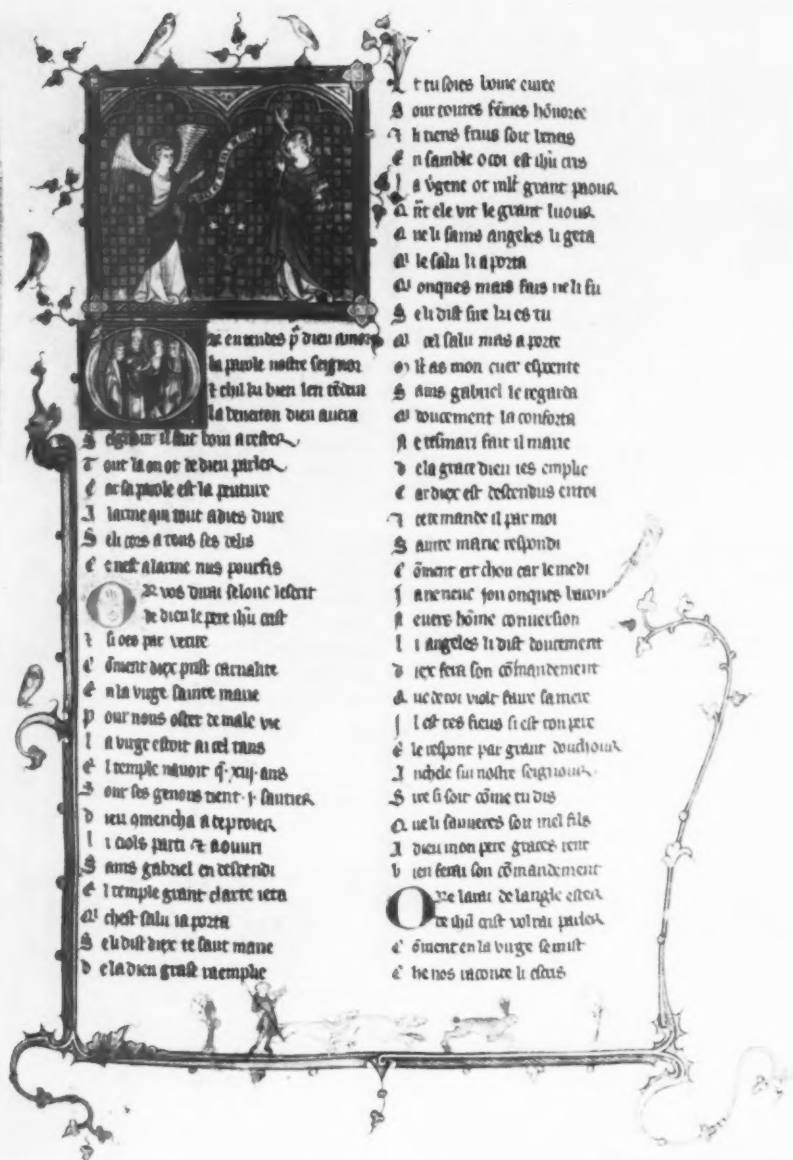
(b) Paris, B.N. lat. 1023. Breviary of Philip the Fair, f.345v: Martyrdom of S. Paul.



'SUTTON' BIBLE

Plate VI (a) f. 151^v Illuminated initial at beginning of I Chronicles, with characteristic grotesque dragon.

(b) f. 1^v owner's inscription (discussed on p. 93 ff).



By permission of the Syndics
 Plate VII. Cambridge, MS. Fitzwilliam, J.20, Life of the Virgin in
 Old French Verse, f 9r. cf. Plate I.

in the Bible, especially when, as in those cases, the heads are those of bearded men.

To turn from the small Breviary pictures, executed under Honoré's supervision, to the frontispiece or to any other picture ascribed to the artist himself, is to move away from the Sutton Bible rather than towards it. Resemblances become less impressive, fewer and attributable to the acceptance of a common tradition and the use of an analogous technique. For example, both in this picture and in others assigned to him, Honoré draws men having beards of medium length, hanging in loosely-curling locks, and giving to their wearers an agitated and rather unkempt appearance. His close imitators, e.g. the artist of the B.M. *Somme le Roi*, followed him in this.³⁸ On the other hand, the beards in the Bible pictures are invariably shorter, and are usually well-trimmed. But as no-one would seriously hold that these pictures are Honoré's own work, the distance between the two styles needs no labouring. It must suffice to say that the frontispiece is the work of a master of well-articulated design, of modelling and of plastic forms; the pictures are the work of skilful and well-intentioned, but comparatively pedestrian imitators, whose emphasis is on contours and flat areas.

In general plan and to some extent in detail, the Frater Ambrosius page of the Bible strikingly resembles a page in the Fitzwilliam Life of the Virgin.³⁹ The Fitzwilliam page is also in two columns, it is decorated with a bar-border, lightly cusped, occupying the lower two-thirds of the left-hand margin and ending in a finial, longer and more graceful than that in the Bible, but still basically the same pattern. In place of the seated lion, there is a perching bird, resembling a swallow. The grotesque dragon on the left-hand margin has its counterpart in a similarly-placed winged creature with satyr's head and pointed ears, whose tail runs along the border, bifurcates and becomes a conventional ivy-pattern at the extremities. Along the bottom runs a hunting-scene, the mirror-image of that in the Bible, but a remarkably similar rendering: a man in a long tunic with a spear over his right shoulder blows a horn held in his left hand to encourage three greyhounds in pursuit of a hare. The Bible page cannot pretend to the elegance and refinement of this, but if the presence of the larger miniature, representing the Annunciation, is ignored, the similarity in design cannot be overlooked. It is reasonable to regard the Fitzwilliam page as a late (1323)⁴⁰ and exquisite, and the Bible page as an earlier and cruder, version of the same Honoré or at least Parisian, scheme.

³⁸ B.M. Add. 28162, f. 2^v, etc.

³⁹ Fitzwilliam 20, f. 9^r. Compare Plates I and VII.

⁴⁰ James. *op. cit.* pp. 31-41. The portion of the colophon dated 1323 misprinted as *millesimo tricentisimo. xij*^o.

The affiliation of the Sutton Bible to Honoré's numerous artistic progeny may now be regarded as established, at least as a hypothesis; the question remains whether this relationship may be more exactly defined. Clearly it is not the master's own work. Comparison with the work of his collaborators and Parisian contemporaries makes it doubtful whether it was produced in his studio, and indeed whether it belongs to Paris at all. The evidence for this negative conclusion comes from a study of facial types. Though it would not be true to say that all the men in the Bible pictures have the same face, many of them have a strong family resemblance. They are men of sensibility, seriousness and strength; their long rugged faces, sometimes tending towards the rectangular, sometimes towards the concave, are narrow between the temples. They have broad foreheads, wide-open, close-set eyes, and well-curved eyebrows. They have thin cheeks, cadaverous jaws, sometimes prominent to exaggeration, long noses either straight or markedly concave, and almost always turned down; mouths often large, and also turned down. Life seems to have dealt harshly with them in their narrow world. Compared with these, the men drawn by Parisian craftsmen are noticeably more varied, serene, courtly or indeed even citified. Foreheads tend to be narrower, and chins more pointed. The mouths of the figures in the Breviary turn down, but turn up again at each corner. Moreover, the drawing of the Sutton Bible pictures is always slightly more wooden, and their general quality perceptibly lower, than that of any known Honoré derivative, or of the best Paris work of the period.

A provincial origin is therefore more likely on balance. A region of provenance must be sought, on the one hand where one of the prevailing artistic styles of the capital was understood and accepted, on the other where these long-faced nervous types belong. Though evidence for exact localization is lacking, the book probably belongs to north-eastern France, within the area bounded by lines drawn between Paris and Reims, running along the present Belgian border to Calais, and back to Paris again. This area includes Artois and Picardy, both of which were producing work of significant quality at this time, and influenced by artistic trends in Paris. If a MS. Bible from Honoré's workshop had been taken into this region, and had been copied there by an artist having a strong sense of local physiognomy, and some knowledge of contemporary trends in the capital, the results would be as we see them. This hypothesis is more probable than its alternative, a provincial artist working on similar models in Paris. A mark of possible influence from even further north, i.e. from Flanders itself, is the notching of the panels on which many of the ornamental and historiated initials are laid. U is very frequently and indeed usually so treated, A and E more rarely, C and F more rarely still, but the total number of letters on

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notched panels exceeds twenty.⁴¹ This notching is absent in the Breviary of Philip the Fair, nor is it a distinctive mark of contemporary Parisian lettering. On the other hand it is to become a tediously reiterated cliché of Netherlandish lettering in the fifteenth century. The infiltration of Flemish designs into Artois or Picardy will occasion no surprise.

(v) THE OWNER

The only sign of early ownership is an inscription in an untidy sixteenth-century English hand on f. i^v (see Plate VIb):

Ex dono domini Richardi Sutton
vicarij de Crannesleia ecclesie
parochiali de sowth wynfeld.

South Wingfield is a village in Derbyshire, about a mile and a half from Alfreton and rather more than ten from Derby. There is no record of a parish library having existed there, and the purpose of the gift cannot be established.

Cransley is a small village near Kettering in Northamptonshire, towards the Leicestershire border. The information supplied by the inscription is quite accurate: Richard Sutton was Vicar of Cransley from March, 1528/9 to 1550, when he died. From 1380 one of the manors and the Advowson of the parish had been alienated in mortmain to the Collegiate Church of S. Mary in the Newarke, Leicester,⁴² which had been founded as a hospital by Henry, Earl of Lancaster in 1330, and in 1353 had been transformed into a College (by papal consent), consisting of a dean, twelve canons, thirteen vicars choral, a number of other clerks, a hundred poor people and servants. It was therefore an establishment of some size, and it had been not only endowed but also enlarged by the Lancaster family, who continued their interest in its welfare through the years, until its dissolution in 1548. During the time of its existence, S. Mary's had built up something of a reputation for music.

The records of the College are now in the City Museum, Leicester. Throughout the Middle Ages Leicester was in the Diocese of Lincoln, the Visitation Registers⁴³ of which provide additional information. The College Records⁴⁴ establish the fact that Richard Sutton was presented with the living of Cransley by the Dean and Chapter in 1528/9; the Visitation Records in the years immediately preceding tell us that Richard Sutton was a vicar

⁴¹ For U, see ff. 37^v, 183^r, 205^v, etc.; for A, ff. 189^r, 189^v, 440^r; for E, ff. 77^r, 329^r; for C, f. 375^v (and Plate Va); for F, 388^r. Examples almost *passim* in A. W. Byvanck, *La Miniature dans les Pays Bas Septentrionaux*, Paris, 1937.

⁴² *Victoria County History of Leicestershire*, ed. W. G. Hoskins and R. A. McKinley, Oxford, 1954. Vol. II, pp. 48-51.

⁴³ A. Hamilton Thompson, *Visitations in the Diocese of Lincoln*, Lincoln Record Society, 3 vols., 1940-47.

⁴⁴ Reg. 27, f. 120^v.

choral of the College; indeed, he was the Dean's Vicar. It is virtually certain that all these entries refer to the same person; and nothing is more natural than that a College living should be presented to one of its own men. An appointment to the spiritual charge of an unimportant place such as Cransley would be promotion for a vicar choral, but would scarcely attract a canon.

The 1520's were a period of strife for S. Mary's, and as Sutton had a small, though discreditable, part to play in this, it is well to give some account of it. From 1517 till his resignation in 1530, the Dean was Lord George Gray, a brother of the Marquess of Dorset and a grandson of Edward IV's Queen, Elizabeth Wydvile. He appears to have been a man of domineering temperament and of insufficient discretion to use authority wisely. Living in the College precincts was Mary Lady Hungerford, heiress of a Lancastrian family, with her second husband Sir Francis Sacheverell and their household of servants. By her first marriage she was a family connexion of the Dean's. There was an element of anomaly in the position: there was no provision in the Statutes for the reception of aristocratic boarders, and her continued presence annoyed the Dean. On the other hand, as a member of the Founder's family she may well have felt she had claims for special consideration, the more so as the canons regarded her as a benefactress. Some of them were men of ability and social standing rather above that of the parish clergyman (one, the *magister chorustarum*, was Hugh Aston, the composer); on their side, they were unwilling to be browbeaten by an overbearing Dean, however aristocratic. As usually happens, the quarrel spread, and involved those who had no concern in it, even the servants on both sides. There were angry accusations that the College properties had been mismanaged, and equally angry denials. There were brawlings and other unseemly incidents in the Chapel. Ultimately the intervention of the Visitor, John Longland, Bishop of Lincoln, was called for. He conducted three visitations, in 1518, 1525 and 1528, the first two in person, the third through his Chancellor, Canon John Raynes. There is nothing of Sutton in the first, the proceedings of which do not survive in much detail.

The scope of the second visitation included not only the quarrel between Dean and canons, but related also to the observance of the Statutes, and other matters of internal discipline. One Richard Brokesby, whose name appears more than once as that of a trouble-maker in these unhappy annals, was suspected of the greatest familiarity with the wife of an honest man named Smyth. The Dean reported the misdemeanour, having heard it from three honest priests, of whom one was Richard Sutton. It appears that their evidence rested upon hearsay. Later in the same enquiry, the Dean declared that Sutton (here called '*dominus*') and William Reade, another vicar, had been brawling (*adinuicem pugnauerunt*). Later still, Sutton was one of the

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two vicars whose musical competence was called in question. They were declared 'neque apti neque docti nec in cantu plano nec in diuiso', i.e. neither in plainsong nor in polyphony. The Dean then questioned him about the charges against Sacheverell, his wife and his servants, how he had misappropriated the College seal, and had interfered in College business; how the servants had threatened the clerks with violence, and had committed acts of trespass in the Chapel; how his wife had held bear-baitings and other May games and spectacles within the precincts. Sutton's replies were brief: he was either non-committal, or admitted the substantial truth of the charges.⁴⁵

The Bishop now interrogated the Dean, on the arrangement made during the Dean's absence for the use of the Chapter seal. His reply was that he once did appoint a 'lieutenaut' but revoked the appointment. There were three witnesses to the revocation; one of them was Sir Richard Sutton, 'now vycar to the deane within the college of Newark'.⁴⁶

During the visitation of September 25th, 1528, a charge is preferred against Sutton, which, however scandalous in itself, has an ironical flavour in view of his own testimony against Brokesby three years earlier:

Dominus Ricardus Sutton vicarius domini decani frequentat domum cuiusdam Todd carpentarij et notatur cum vxore eiusdam Todd.

Nothing of his defence, if any, is set down; but it may be fairly inferred that it was unconvincing, for there is an official reproof, remarkable for its mildness:

Et deinde dominus [the Chancellor] iniunxit domino Ricardo vicario quod ipse amodo non accedat ad domum N. Todd suspisiose aliquo modo.⁴⁷

This is the last we hear of him before his appointment to Cransley, less than six months later. But the interval is so short that it is tempting to connect the two events. The internal discipline of the College had certainly become slack, owing very likely to the presence within it of bitterness and faction. The course of the subsequent interrogatories reveals that Sutton was a 'Dean's man'; it also reveals his unsuitability for the life of a collegiate priest. His good temper, his morals, and above all his musical skill (the fundamental justification for his existence at S. Mary's) were in question. The Dean may well have felt that the move to Cransley was desirable, in the interests both of the College and of Sutton himself.

⁴⁵ Thompson, *op. cit.* Vol. III, pp. 125, 129, 142, 166.

⁴⁶ Thompson, *op. cit.* Vol. III, p. 213. For two points of less interesting detail see also pp. 225, 235.

⁴⁷ *Op. cit.* pp. 5, 7.

Meanwhile, what of the Bible? An illuminated book of this quality and value would be an unlikely personal possession for either a vicar choral or a parish priest whose annual income was £8.⁴⁸ It is far more probable that he had 'borrowed' it from the College Library, and had omitted to return it, or that it was a gift from someone else. If the Library Catalogue should have survived the destruction of time, some light might hereafter be thrown on this question, and also on the problem of how the book moved from France to England. Was it acquired in France by some Lancastrian and presented to the Library, either at its foundation or later? For the time being, one can only conjecture.

(Concluded)

L. F. CASSON

⁴⁸ Particulars of Sutton's incumbency and stipend kindly supplied by the Reverend Canon Greville Cooke, Vicar of Cransley.

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SOUTH AFRICAN PERIODICAL PUBLICATIONS/SUID-AFRIKAANSE TYDSKRIFTE

Supplementing the/Byvoeg tot die *Handlist of South African periodicals received under the Copyright Act, current in December, 1951*

NEW PERIODICALS RECEIVED/NUWE TYDSKRIFTE ONTVANG (to 31st January 1960/tot op 31 Januarie 1960)

- Air facts of Africa.** Adverto (Pty.) Ltd., P.O. Box 1971, Pretoria. 1/- p.c., 12/- p.a. v.1, no.1, Dec. 1959. M.
- Angora Goat & Mohair Journal/Angora Bok & Sybokhaar Blad.** S.A. Angora Ram Breeders' Society, P.O. Box 50, Jansenville. v.1, no.1, Jan. 1959. Bi-ann.
- Club Man;** official organ of the Associated Clubs of S.A. Specialist Publications (Pty.) Ltd., P.O. Box 561, Cape Town. 2/6 p.c. [v.1, no.1], October 1959. Bim.
- Fellowship.** Fellowship Publishers in association with the Assemblies of God, P.O. Box 7, Nelspruit. 7/- for 10 copies per month, £3 for 10 copies p.a. v.1, no.1, Jan. 1960. M.
- Let's Go;** the magazine about people and places. Travel & Trade Promotion (Pty.) Ltd., P.O. Box 1940, Johannesburg. 2/6 p.c., 10/- p.a. v.1, no.1, Feb./April 1960. Q.
- Lewensbrood;** Christelike maandblad. "Die Evangelis", Posbus 371, Potchefstroom. no. 1, October 1959. M.
- Johannesburg Tatler.** Tatler Publications, P.O. Box 21, Saxonwold, Johannesburg. 2/- p.c., £1/1/- p.a. v.1, no.1, Sept. 1959. M.
- Nederduits Gereformeerde Teologiese Tydskrif.** N.G. Kerk-Uitgewers, Posbus 4539, Kaapstad. 3/6 p.c., 10/- p.a. v.1, no.1, Dec. 1959. Q.
- Power & Plant in Southern Africa.** Power & Plant, P.O. Box 9002, Johannesburg. 4/- p.c., £2 p.a. v.1, no.1, 1959. M.
- Progressive News/Progressiewe Nuusblad.** Progressive Group, P.O. Box 8825, Johannesburg. No.1, October 1959.
- Retrospec;** monthly bulletin of the West Rand Historical Society/maandelike tydskrif van die Wesrandse Historiese Vereniging, P.O. Box 122, Krugersdorp. [v.1, no.1], Jan. 1960. M.
- Show-biz in Southern Africa.** Show-biz (Pty.) Ltd., P.O. Box 585, Johannesburg. 1/- p.c. v.1, no.1, November 1959. M.
- South African Archives Journal/Suid-Afrikaanse Argiefblad.** Hoofargivaris, Privaatsak 236, Pretoria. no.1, 1959. Irreg.
- South African Bridge;** the national Bridge journal. Sabri Publications, P.O. Box 9221, Johannesburg. £1 p.a. v.3, no.1, January 1960.
- South African Family Doctor.** S.A. Medical Press (Pty.) Ltd., P.O. Box 2395, Johannesburg. 2/- p.c., 24/- p.a. v.1, no.1, January 1960. M.
- South African Wattle Growers' Union Newsletter / Suid-Afrikaanse Wattelkwekersunie Nuusbrief.** P.O. Box 225, Pietermaritzburg. no.1, October 1959. Irreg.
- True Confessions.** Publishers' Distributing Corporation, P.O. Box 1899, Johannesburg. 2/6 p.c. v.1, no.1, February 1960. M.

CEASED PUBLICATION/PUBLIKASIE GESTAAK

(Issue noted is the last that appeared/Die aangetekende nommer is die laaste wat verskyn het)

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|---|--|
| Church and Home. no.3, Sept. 1959. | Research. C.S.I.R. Information. no.164, |
| Discreet. [no.6], January 1960. | December 1959. |
| Lanoar. v.9, no.1, January 1960. | Vreugde. v.8, no.4, December 1959. |
| S.A. Council for Scientific and Industrial | |

CHANGES OF TITLE, ADDRESS, INCORPORATIONS, ETC./VER- ANDERINGS VAN TITEL, ADRES, SAMESMELTINGS, ENS.

Afrikaanse Handelsinstituut Bulletin was incorporated in *Die Volkshandel* as from June 1959.

Cape Peninsula Society on Alcoholism became **South African National Council on Alcoholism** (Cape Peninsula Society) with Newsletter no.3/4, December 1959.

Childhood/Kinderjare became **Family and**

Child/Die Kind en die Gesin with v.40, no. 11, November 1959.

Family/Familie was incorporated in **Childhood/Kinderjare** as from November 1959.

Orator was incorporated in **Northern News/Noordelike Nuus** as from 15th January 1960.

Vox became **Scientiae** with v.1, no.1, October, 1959.

SOUTH AFRICAN ANNUAL PUBLICATIONS/SUID-AFRIKAANSE JAARLIKSE PUBLIKASIES

Supplementing the/Byvoeg tot die *Classified List of South African Annual Publications*, 1951. (Grey Bibliography no. 4)

NEW ANNUALS RECEIVED/NUWE TITELS ONTVANG

Hospital and nursing yearbook of Southern Africa. Harold MacCarthy, P.O. Box 4258, Johannesburg. [No.1], 1959.

Durban Bowler's Diary. Ivan Southwood, Durban & District Bowling Association, P.O. Box 2106, Durban. [No.1], 1960.

House and Home in Southern Africa. Winckley Publications, P.O. Box 3810, Cape Town. 21/- p.c. [No.1], 1960.

National War Memorial Health Foundation Christmas Bulletin. P.O. Box 8446, Johannesburg. [No.1], 1958.

Nucleon. Science Societies of the University of Natal, Durban and Pietermaritzburg. v.1, October 1959.

South African Hoteliers' Reference and Diary. Knox Printing Co. (Pty.) Ltd., 30-36 Baker St., Durban. [No.1], 1959.

CEASED PUBLICATION/PUBLIKASIE GESTAAK

Citizen Annual. [No.1], 1958.

South African Rugby Annual. No.8, 1957.

GOVERNMENT PUBLICATIONS/STAATSUITGAWES

[N.B.—On account of the shortage of space, Government publications are listed in English and Afrikaans in alternate issues, with reference to the edition in the other language. *Eng. & Afr.* indicates that the English and Afrikaans versions are printed together in one volume. *Afr. uitgawe* and *English edition* refer to the separately-published Afrikaans and English editions. Sub-headings are given in both languages. In this issue the main entries are in English; in the next they will be in Afrikaans.—Ed.]

U.G. Series/Serie, 1958

U.G.-15. Department of mines: annual report including reports of the Government mining engineer and the geological survey for the year ended 31st December, 1956.

Pretoria, G.P., [1959].

[iv], 5-125 p. tables (some fold.). 33 cm. (32/-).

Afr. uitgawe [iv], 5-125 p. 1959.

U.G. Series/Serie, 1959

U.G.-38. Population census, 8th May, 1951, volume VII: Marital status, religions and birthplaces of Coloureds, Asiatics and Natives. Pretoria, G.P., 1959. viii, 107 p. tables. 31 cm. 22/6.

Afr.&Eng.

U.G.-41. Report of the Pneumoconiosis bureau for the period 1st August, 1956 to 31st March, 1958. Pretoria G.P., 1959. 13 p. tables. 33 cm. 2/9.

Afr.&Eng.

U.G.-43. Report of the Controller and auditor-general on the accounts of the Wheat industry control board for the . . . year November, 1956 to October, 1957 . . . Pretoria, G.P., 1959.

31 p. tables. 33 cm. 8/6.

Afr.&Eng.

U.G.-46. Report of the general manager of Railways and harbours for the year ended 31st March, 1959. Pretoria, G.P., 1959.

xii, 261 p. illus., ports., map (col. fold.), plans (fold.), tables (some fold.). 33 cm. 30/-.

Afr. uitgawe xii, 261 p.

U.G.-48. . . . Annual report of the Controller and auditor-general on the South African railways accounts for the financial year 1958-59 and statement of accounts. Pretoria, G.P., 1959.

xvii, 489 p. tables. 33 cm. 51/-.

Afr.&Eng.

U.G.-51-53. Report of the Controller and auditor-general for the financial year 1958-59 on the appropriation accounts and miscellaneous accounts (exclusive of Railways and harbours) and the finance statements; parts I-III. Pretoria, G.P., 1959.

3 v. tables. 33 cm. 22/-, 45/-, 28/9.

Afr.&Eng.

U.G.-54. Report of the Controller and auditor-general on the accounts of the Dried bean control board for the year March, 1957 to March, 1958. . . . Pretoria, G.P., 1959.

17 p. tables. 33 cm. 3/9.

Afr.&Eng.

U.G.-55. Report of the Controller and auditor-general on the accounts of the Lucerne seed control board for the accounting year November, 1957 to . . . October, 1958. . . . Pretoria, G.P., 1959.

13 p. tables. 33 cm. 2/6.

Afr.&Eng.

U.G.-57. Report of the department of Social welfare and pensions for the period 1952 to 1959. Pretoria, G.P., 1959.

[iv], 5-66 p. tables. 33 cm. 18/3.

Afr. uitgawe [iv], 5-68 p.

U.G.-58. Report of the Controller and auditor-general on the accounts of the Dried fruit board for the . . . year December, 1956 to . . . November, 1957. . . . Pretoria, G.P., 1959.

21 p. tables. 33 cm. 4/-.

Afr.&Eng.

U.G.-59. Report of the Controller and auditor-general on the accounts of the Chicory control board for the financial year, 1st October, 1956 to 30th September, 1957, and the balance sheet. . . . Pretoria, G.P., 1959.

23 p. tables. 33 cm. 4/3.

Afr.&Eng.

U.G.-60. Annual report of the Commissioner for mental hygiene, year ended 31st December, 1958. Pretoria, G.P., [1960].

[i], 40 p. tables. 33 cm. 6/-.

Eng.&Afr.

SELECT COMMITTEE REPORTS VERSLAE VAN GEKOSE KOMITEES, 1960

S.C.-3. Report on the legislative effect of the Matriculation exemption bill. Parow, C.P., Cape Times, 1960.

viii, 3 p. 24 cm.

Afr. uitgawe viii, 3 p.

STATUTES/WETTE

Acts: Old age pensions; Veterans' pensions; Disability grants; Blind persons' pensions. Pretoria, G.P., (1959).

[iii], 4-146 p. 24 cm. 12/6.

Afr.&Eng.

Statutes of the Union of South Africa 1959 with table of alphabetical contents and table of laws, etc., repealed or amended by these statutes, Parts I-II, nos. 1-82. Parow, C.P., Cape Times for G.P., (1959). 2 v. tables. 24 cm.

Afr.&Eng.

The Union statutes: classified and annotated reprint 1910-1947, cumulative supplement, 1959. Durban, Butterworth, 1959.

viii, 9-623 p. 24 cm.

Afr.&Eng.

Wage act, no. 5 of 1957: wage determination no. 186-187. (Pretoria, G.P.,) 1959.

2 v. tables. 24 cm. 1/6, 1/9.

Afr.&Eng.

DEPARTMENTAL PUBLICATIONS/ DEPARTEMENTELE PUBLIKASIES

Agriculture, Department of/Landbou, Departement van

Studies on the insecticidal and acaricidal properties of new systematic and non-systematic chemicals [by] E. H. W. Lochner. Pretoria, G.P., 1956.

[i], vi, 137-314 p. illus., tables, diags. 24 cm. (Entomology memoirs, v. 4, pt. 2). 38/6.

Bibliography, pp. 305-315.

—Weaving, by Ina van den Heever. (Pretoria), the Department, 1958.

[i], 47 p. illus., diags. 24 cm. (Popular bulletin no. 367). 1/9.

Afr. uitgawe [i], 48 p.

Bantu administration, Department of/ Bantoe-administrasie, Departement van

A study of Grootfontein district, South West Africa, by O. Köhler. Pretoria, G.P. 1959.

[iv], 5-85 p. map (fold), table. 25 cm. (Ethnological publications, no. 45). 4/3.

Mimeographed.

—A study of Otjiwarongo district, South West Africa, by O. Köhler. Pretoria, G.P., 1959.

[iv], 5-98 p. maps (1 fold.), tables. 25 cm. (Ethnological publications, no. 44). 4/3.

Mimeographed.

Census and statistics, Bureau of/Sensus en statistiek, Buro van

Census of distribution and service establishments, 1952: part I, retail dealers: no. 33-35. (Pretoria, G.P., 1959).

3 v. tables. 33 cm. 2/9, 2/3, 2/3.

No. 33. Booksellers.

No. 34. Seed and produce merchants.

No. 35. Variety Shops.

Mimeographed.

Afr.&Eng.

—National accounts series, memorandum no. 19: a survey of the accounts of public companies for the years 1956-57 and 1957-58. Pretoria G.P., 1959.

v, 37 p. tables. 33 cm. 2/-.

Mimeographed.

Afr.&Eng.

—Physical volume of industrial production, 1945-46 to 1953-54: (Continuation report, part III). Pretoria, G.P., 1959.

iv, 9 p. tables. 33 cm.

Afr.&Eng.

—Special report no. 228: transfers of rural immovable property, year ending 31st March, 1959. Pretoria, G.P., (1959).

[ii], 30 p. tables. 33 cm. 1/3.

Afr.&Eng.

Commerce and industries, Department of/ Handel en nywerheid, Departement van

Division of fisheries/Afdeling visserye

The biology of Guano-producing sea-birds . . . by R. W. Rand. Cape Town, the Division, 1959.

36 p. maps, tables, diags. 24 cm. (Investigational report no. 39).

Afr. uitgawe 36 p.

—The Cape fur seal (*Arctocephalus pusillus*): distribution, abundance and feeding habits off the South Western coast of the Cape province, by R. W. Rand. Cape Town, the Division, 1959.

75 p. maps, tables, diags. 24 cm. (Investigational report no. 34).

Afr. uitgawe 75 p.

—The South African pilchard . . . and Maasbanker . . . hydrographical environment, and the commercial catches, 1950-57,

by M. E. L. Buys . Cape Town, the Division, 1959.

[ii], 3-176 p. tables, diagrs. 24 cm. (Investigational report no. 37).

Afr. uitgawe [ii], 3-176 p.

—The South African pilchard . . . trends in the pilchard fishery of the Union of South Africa, 1943-58, by C. G. du Plessis Cape Town, the Division, 1959.

28 p. maps, tables, diagrs. 24 cm. (Investigational report no. 38).

Afr. uitgawe 28 p.

Customs and excise, Department of/Doeane en aksyns, Departement van

Foreign trade statistics, volume III: supplementary trade statements (including excise tables), calendar year, 1958. Pretoria, G.P., 1959.

[viii], 42 p. tables, 33 cm. 13/9.

Afr.&Eng.

Education, arts and science, Department of/Onderwys, kuns en wetenskap, Departement van

National bureau of educational and social research/Nasionale buro vir opvoedkundige en maatskaplike navorsing

1. Survey of the physical and mental status of cerebral palsied European children at school in the Union of South Africa; 2. A survey of the adult with cerebral palsy, by C. H. de C. Murray. [Pretoria], the Bureau, 1959.

103 p. tables (some fold.). 25 cm. (Research series no. 4).

State library services/Staatsbiblioteekdienste English books for departmental schools and institutions. (Pretoria, State library services, 1960).

[ii], 14 leaves. 25 cm.

Mimeographed

Afr.&Eng.

Geological survey/Geologiese opname

Bibliography and subject index of South African geology, 1957. Pretoria, G.P., 1959 [iii], 60 p. 24 cm. 3/6.

—The chromite deposits in the Rustenburg area, by G. P. Fourie; met 'n opsomming in Afrikaans . . . Pretoria, G.P., 1959.

[iv], 45 p. pl., map (fold.), tables, diagrs. (5 fold.). 24 cm. (Bulletin 27). 7/-.

—The geology and mineral deposits of the Griquatown area, Cape province: an explanation of sheet 175 (Griquatown) comp. by D. J. L. Visser; met 'n opsomming in Afrikaans . . . Pretoria, G.P., 1958. [iv], 72 p. incl. pls., tables. 24 cm. 8/-.

—Manganiferous iron ore, hematite, barite, and sillimanite on gams (portion 1), Namaqualand, by C. B. Coetzee, met 'n opsomming in Afrikaans . . . Pretoria, G.P., 1959.

[iv], 29 p. pls., map (fold.), tables. 24 cm. (Bulletin 28). 4/6.

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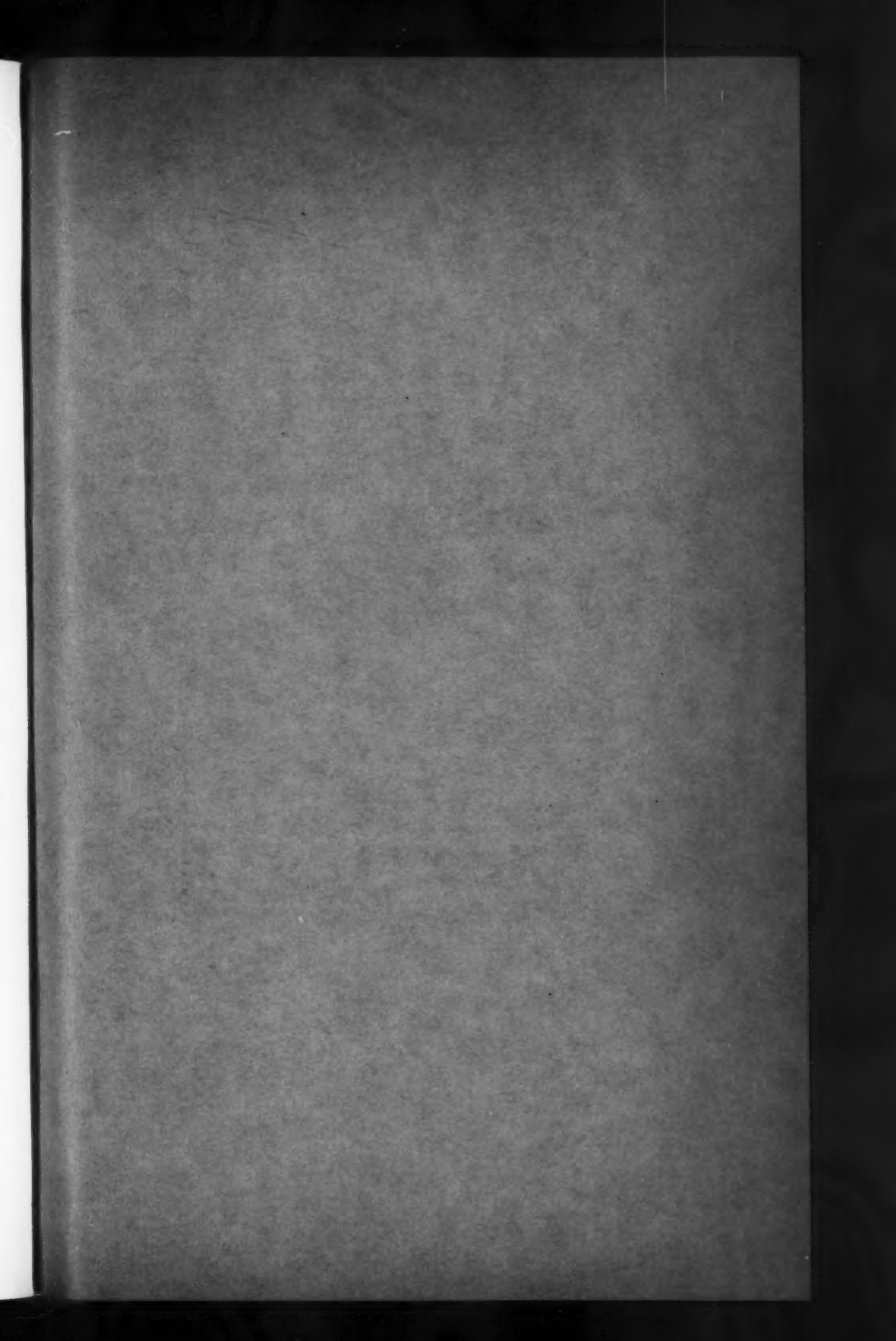
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